

M-G-M's "Rose Marie" Held Over for Second Week at Loew's, Toronto

CANADIAN DIGEST

MOVING PICTURE

Vol. 27. No. 48

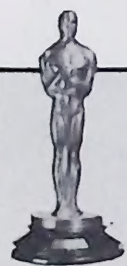
TORONTO 2, CANADA

Mar. 21st, 1936

WARNING!

"HIT and RUN DRIVER"

is the Greatest Exploitation Short
Subject that has ever swept the Nation!

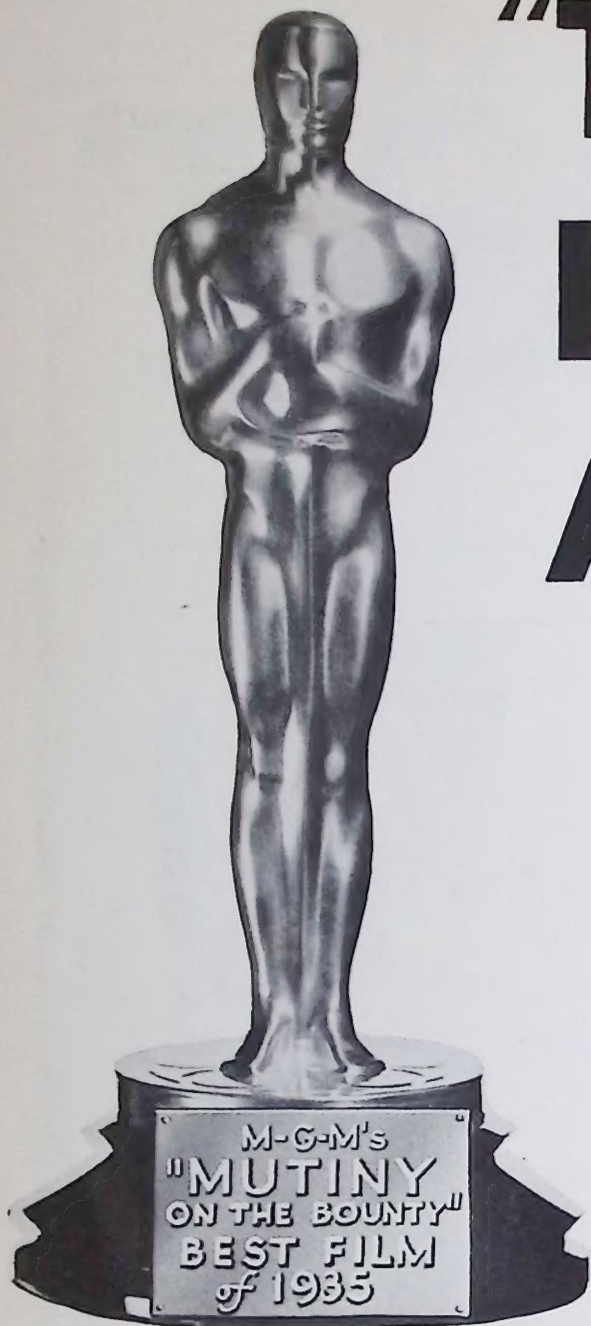


AND SPEAKING OF M-G-M SHORTS, EVERYBODY'S BOOKING
THE ONE THAT GOT THE ACADEMY PRIZE — "HOW TO SLEEP"
featuring Robert Benchley!

(And of course you heard about "Mutiny"! Next page)

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"THAT MAN IS HERE AGAIN!"



It's no novelty for Mr. and Mrs. Leo to win the Academy's Annual Award for the Year's Best Picture, but they're thrilled to be first again this year. And with such a glorious attraction as "Mutiny On The Bounty."

(What fun theatres will have to bring it back right quick for a Prize Return engagement!)

HATS OFF TO THEM!

To producer Irving Thalberg, to the stars Charles Laughton, Clark Gable, Franchot Tone and the cast, Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp and to the director Frank Lloyd and to the Associate Producer Albert Lewin. And to all who helped make it great!

Digest Memorial Issue, King George V., History of Royal Motion Picture
Patronage Among Many Pictorial Features

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RAY LEWIS

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THE LITTLE PAPER WITH THE BIG IDEAS

"Easy to Digest"

Vol. 27, No. 48

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March 21st, 1936

"FIRST A GIRL"



YOUR editor saw this picture, "First A Girl", starring Jessie Matthews, in London, several months ago, and sent you a story covering it. As a reminder, this picture is released by Regal Films, and if your patronage has ever responded to the appeal of British Films, we assure you "First A Girl" should get big returns, for it is one of the best of the Jessie Matthews' starring vehicles, and probably the last in which she will be supported by Sonny Hale, for this excellent comedian retires from the screen, to direct pictures for Gaumont-British. Sonny Hale, in "First A Girl", puts over several scenes with such mirth-provoking results, that he, alone, is worth the price of admission. We said it before, it's worth repeating.

"MARY OF SCOTLAND"

A LETTER from Mr. Ned E. Depinet of RKO, informs us, that the "rushes on the Katharine Hepburn picture, "Mary of Scotland", in which this superlative artist is co-starred with Fredric March, reveals Hepburn as doing the greatest work of her career.

John Ford, who won the Academy award, as the best director of 1935, for his direction of "The Informer", is directing "Mary of Scotland", and Joe August, behind the camera for "The Informer", is doing this most important job on "Mary of Scotland".

Word reaches us, also, from our Hollywood office, and through those channels of information quick to pick up the good news of the screen, that RKO will have another world-wide box-office bet, with its production, "Mary of Scotland".

INTERESTING RUMOURS

THERE are persistent rumours connecting Radio RKO with Paramount. There are no published denials, because our Industry has learned by now, that denials are like silence, they give consent, so, one may as well be silent, and whatever happens, no one has denied it, so what?

There is always much brushwood to be cut away, before important mergers merge, but if you take a look at the frame-up, or make-up of Paramount, as it stands today, and take a look at the Radio-RKO set-up, you may conclude that there is a possibility, and while you are looking at possibilities, what would you say if Twentieth Century-Fox linked up also? Remember the old idea of General Motors, all the Trademarks, competing in their own class, and if the public prefers a Chrysler to a Packard, why shouldn't Packard make aeroplanes, meeting the demand of one of the greatest of potential markets?

The same holds good in our Industry, a General Motors Organization, in which they merge Trademarks, not to buy them to bury them, but to promote them; as Independent Enterprise.

The Showmen of our Industry, now realize, that to bury a Trademark, which has established a market value, still negotiable for real money, is just another way of burning up money, so Trademarks change hands, but they live on, they produce, even if they do not multiply, for they operate under a centralized control; and if there is any Arithmetic necessary for operation, the Parent Organization adds, subtracts, multiplies. It is so simple, because, today, we have eliminated the Efficiency Bug, for System!



RAY



RAY LEWIS

PRESENTS

EVER since Motion Pictures went directly into Politics, by telling its troubles to the Parliamentary policemen, this Industry of ours, has spent millions of dollars, in an effort to prevent, and defeat legislation, directed for the control of certain operating policies of Motion Pictures, or its complete control, under Government supervision, or with Government cooperation.

When this Digest can be convinced that those, who organize Exhibitors with an Independent and Protective rallying cry, will not organize them, as has been done repeatedly, in the past, to make a good deal for themselves, by trading a combination of Independent Exhibitors to the highest bidder for control, regardless of whether the buyer is Independent, or represents Combined, and what might be termed Monopolistic Interests; when The Digest can be convinced, that a meeting of Independent Exhibitors can take place behind walls, which have not, in addition to ears, tongues which carry tales right to the Producer-distributors, for the personal advantage of the tale-bearer; when The Digest can be convinced, despite what has invariably happened in the past, that the Independent Interests will stick together, withstanding any attack, by way of product favours, covering an opportunity to buy quality pictures, at reduced prices, first chance for second, or third run showings, then I shall be convinced of the sincerity of an appeal to Parliament, or to Congress to abolish Block Booking.

THERE is a Cinematograph Act in England, which makes Trade Shows compulsory, and these Trade Shows are presented in England to the Trade, which is invited to visit various pictures, released throughout Great Britain, before the release dates.

London is the popular centre for these Trade Shows, and, throughout Great Britain, at key points, these Trade Shows take place.

The picture is advertised that it will be trade shown, in advance, and, if anyone thinks, that the exhibitors interested in the company's product, which is responsible for the release of the pictures trade-shown, wait for the Trade Show to do business, tentatively, at any rate, then such a person is an adult with a child's mentality. As for the Trade Shows, ladies and gentlemen, they are banquets, with champagne flowing freely, and the criticism of the picture is remembered by, "A good time was had by all". It is a delightful custom.

It is not necessary for me to point out, that

of the 4,000 theatres in Great Britain, approximately 1,500 are linked up with some producer-distributors' organization, or, are in affiliation with such an Interest. Approximately five hundred are comprised of theatres, which are chains, with some tie-up, somewhere, somehow, with producer-distributor interests, through an interlocking Board of Directors.

THERE are about 2,000 Independents, who take what pictures they can get, and glad to get a block of them, any time, as long as a decent percentage of the block is good.

Only a small percentage, of this number, see the pictures before they are released at their individual theatres. The time between the Trade Show, and general release may vary from six months, to one year, and the Independent may not, regardless of the quality of his house, the price he is willing to pay, by way of percentage, get a chance at the product he desires to play, for a year, perhaps eighteen months, despite the legislation, which is aimed to prevent advance bookings too far ahead.

The Digest has talked to Exhibitors, who have told her they are all set for product until 1939. They had to be, for they had millions invested in theatre property; and in getting money from the public in England, your prospectus has to be definite, and straight on the facts it presents, because the Courts of Justice, over there, are not interested in whether you are worth a million, or ten millions, whether you are the Son of an Earl, or just a Commoner, what you knew, or did not know, or how honorable your intentions were, if there is anything "fishy" about the prospectus, into jail for you, along with the others who tried to get "rich quick".

In America, the blind and block booking talk has been going on for many years. I heard it, when I was in Hollywood, last year, prior to my trip to England. I was surprised to hear that this Lazarus had been raised from the dead. I was more suspicious of it than ever, when women's organizations, across America, had a resolution on "blind and block booking" on their agendas.

I WAS convinced that there was "a fly in the ointment", sufficiently dead, to make the ointment stink more odiferously than the stench which caused Hamlet to exclaim, "There's something rotten in the State of Denmark", when Reformers, with personal axes to grind, were discovered back of the inspiration to incorporate Resolutions against "Blind and Block Booking", in the Resolutions of Women's Organizations. The apparent purpose was to use such Women's

(Continued from page 5)

Roxy Memorial Committee Will Plant Roxy Grove, George Washington Forest, Palestine

Ray Presents

(Continued from page 4)

organizations, as battering-rams, with apologies to our sex, against the legislators.

In Canada, I have talked to many exhibitors, over a period of 21 years, (one can do a lot of talking in that time) and, exhibitors have come to me, personally, in an effort to secure my help, in making arrangements for them for product, and some of these pictures desired had not yet been produced.

I have belonged to Exhibitors' Associations, made up of Independents, where discussions had been directed toward the securing of product from producer-distributors, the main issue was to get the product, and with no thought of first seeing it, or worrying about waiting for it to be produced. I have been associated with Exhibitors Distributing Organizations, the purpose of which was Security of Product, therefore, may I, without malice and without prejudice, be excused for stating that this question of Blind and Block Booking gives me a pain.

IT may be, that Exhibitors in the United States have a peculiar problem to handle, but there are about 26,000 theatres in the U.S., with new ones being constantly built, there is such an epidemic of double features, triple features; move out to Los Angeles, and you will find as many as four features on a bill. that the "blind" and "block booking" opposition must appear ludicrous to those exhibitors, who must find it necessary, under their present policies, to buy their pictures, not by the block, but by the gross.

The Independent exhibitors get the same pictures, which the houses of the producer-distributors present. It is but a matter of time and price, before the picture makes its circuit of rounds. If these pictures are good enough for the big houses, with their tremendous overhead, the Independents may feel secure in accepting them also.

The Independents get a chance at Independent product, which the producer-distributors fail to play for several reasons, no room, because of the necessity to give dates to their own product, or affiliated combinations of Interest, or these companies fear to encourage Independent Competition, a short-sighted vision, or they have not the Showmanship luck to discover the quality of the product which they turn down.

Many an independent theatre owner has had a glorious break, on a picture turned down by the Big Interests. That's Show Business. One of the good chances of Fortune in the Gamble for Stakes.

I am willing to give the Exhibitors, concerned in the fight against "blind and block booking", all the benefit of doubt in the world, but, may I be excused, if I asked, what is the Real Issue under this Red Herring, which is after all, such Poor Fish for Legislation!



Hearings Blind Block Booking before Sub-Committee Interstate Commerce, Washington, Concludes this Week

Conklin in Winnipeg

IT took Victor McLaglen and Bette Davis a long time to make it but they were finally awarded the highest prize open to screen artists, the gold statuettes, representing Hollywood's judgment of the best individual performers in 1935. Mc. McLaglen was a Winnipeg resident for a few years up to the outbreak of the Great War. His father was an Anglican Bishop living in South Africa. The award was made at the annual dinner of the Academy of Motion Picture Arts and Sciences.

There will be no disposition on the part of screen critics to find fault. Beyond question, McLaglen's work in "The Informer", was the best bit of acting done during the year. He had one big scene and he played it perfectly. True, it has been said, that his remarkable display of emotion on that occasion was real, rather than simulated, and was due in large measure to his fear of a "bawling out" on the part of the director, because of Vic's inability to master his lines. But whatever it was it produced the desired effect and sent audiences away convinced that they had witnessed a most remarkable piece of work.

McLaglen's success crowns a long career in Hollywood since leaving Winnipeg in which his work has always been painstaking and sincere. Looking back on the days when he teamed with Edmund Lowe in those remarkable "Sergeant Quirt" portravings, he was ever outstanding. It was Lowe who played the superior wisecracker, and McLaglen who was the rugged, often uncouth he-man, who impressed because of his abounding virility and earnestness. He was a professional boxer of high repute. Never a finished, polished actor — that sort of thing was just not his type — he, nevertheless, made his mark and in a world where favorites appear and disappear with startling speed, remained near the centre of the stage always. Now he is likely to reap the reward of his success in the shape of many rich, juicy contracts.

Vaudeville entertainment offered in the Winnipeg Motion Picture theatres recently has been much improved. The Winnipeg Orpheum and the Beacon are putting up first-class shows; in fact, this week's bill at both houses is well up to the standard of the good old days. This is altogether to the good.

There is yet no word when Winnipeg will get "Midsummer Night's Dream", although many of the smaller cities in the United States have seen it.

The following new applications for membership in the Manitoba Motion Picture Exhibitors Association have been approved: W. J. Hallis, Killarney, Man.; A. C. Digne, Brandon; Reg. Noton, Stonewall; F. E. Petch, Brandon; T. S. Laidman, Virden; A. G. Gleiser, Roblin; A. E. Mellon, Portage La Prairie; I. Triller, Transcona; C. Fallis, Rainy River. The secretary announced that every city theatre was enrolled and the general membership was the highest in the history of the association.

George Graham, a pioneer and veteran exhibitor, gave a very illuminating talk and outline of the new regulations recently drawn up by the Manitoba Legislature covering the projection booths of motion picture theatres. These new regulations when put into force will give still further safety to the public and employees.

Dear Old London

(Special to The Digest from our London correspondent,
Dennison Thornton)

BEFORE a gallery of fourteen hundred National and Provincial pressmen Charlie Chaplin's "Modern Times" was unveiled at the Tivoli Theatre. The figure set up an all-time record for Press show attendance, and it is perhaps the greatest tribute to Chaplin's amazing drawing-power that representatives of Fleet Street, from critics, and editors-in-chief to reporters and columnists, should have turned out in such force to see "Modern Times".

I should point out perhaps that as a rule not even the greatest of talkies or talkie stars draw more than a few hundred to these Press shows. Only Chaplin could command the attention of Fleet Street to the extent of fourteen hundred accepted invitations.

To see and hear these hardboiled newspapermen applauding clever gags and laughing themselves sick at the antics of the world's Jester Number One was an unforgettable experience. Their verdict, after the show, was unanimous. "A marvellous picture . . . wonderful entertainment" were comments overheard as one left the theatre.

Critics of the London evening dailies dashed frantically back to their offices to pile eulogy upon eulogy in their reviews of the picture. "The Star" issued special posters to their newsboys all over the West End. Charlie Empties Fleet Street", they read. Inside the paper Richard Haestier, the "Star's" estimable critic, wrote a glowing two column story under an eight column heading announcing Chaplin's great achievement. Ina Coster of the "Evening Standard" wrote with equal enthusiasm a two column review while the excellent Jympson Harman of the "Evening News" went all out in yet another eight-column heading story hailing the picture as magnificent entertainment.

Next morning papers were equally unanimous in their verdict.

Under heading of "Chaplin's Best Yet" the "Daily Express" devoted a full quarter page carrying reviews of the picture by Paul Holt and Cedric Belfrage.

The "conservative" "Daily Telegraph" rose to the occasion with a full-half column by Campbell Dixon, while the "Daily Mail", "The Herald", "Morning Post" and "News-Chronicle" appropriated big space to magnificent notices.

The morning dailies, of course, also carried heavily headlined stories of the actual premiere of the picture which took place recently.

The Tivoli was completely sold-out for this occasion, tickets for which ranged from five dollars top to a dollar and fifty cents.

One hundred and forty policemen were on hand to keep the huge street crowds in order as they surged around the Tivoli entrance to catch glimpses of celebrity patrons. For over an hour the Strand was completely jammed, and the traffic had to be diverted. Things got to such a pitch that a reserve of mounted policemen was called out to control the thousands of spectators who, on several occasions, broke the cordon guarding the entrance to the theatre.

When Elizabeth Bergner arrived the mob pressed forward to get a view of her. Several women fainted during these scenes of wild enthusiasm and curiosity which took place with the arrival of each new celebrity.

Eminent persons who attended the show included Alexander Korda, Tullio Carminati, Edmund Lowe, Lord Lee of Fareham, Countess Annesley, Mary Brian, Helen Vinson, Jack Hulbert, Ciceley Courtneidge, Thornton

Reviews and Previews

Orpheum Theatre, Phoenix, - Manager, Arthur Pickett

"THE MILKY WAY"

Paramount



"Jay L."

THERE are many people who will say that Charles Chaplin stands in a class of his own, and that there is no living comedian who can touch him. That may be true and it may not, but if any man can claim that Charles Chaplin is NOT the undisputed ace comedian of the world, that man is Harold Lloyd.

For a long time—too long a time, in fact—the bespeckled countenance of Mrs. Lloyd's

little boy, Harold, has been absent from the screen, but after just seeing his latest comedy, "The Milky Way", we are inclined to forgive him anything, even his over-long vacation. Lloyd has produced many delightful comedies, one in particular, "Safety First", stands out in our memory, but none have been so genuinely funny as "The Milky Way".

As the story opens, Lloyd is a milkman; a spineless sort of fellow, afraid of his own shadow. He accidentally becomes embroiled with the middleweight champion and his pal, and emerges victorious. He is immediately taken over by the champ's manager, who successfully arranges a series of "set-ups" for the former milkman. What happens when Lloyd becomes convinced that he really is John L. Sullivan II brings this comedy to a hilarious climax that will keep you in stitches of laughter.

Undoubtedly, Harold Lloyd does some of the finest work of his entire career in "The Milky Way", while he is ably supported by a fine cast headed by Adolph Menjou, William Gargan, Helen Mack and Dorothy Wilson. Others in the cast include Verree Teasdale (Mrs. Adolph Menjou), Lionel Stander and George Barbier. Direction is by Leo McCarey.

Things We Would Like to See and Hear!

William Powell and Myrna Loy co-starring in another Damon Runyan yarn.

Bing Crosby singing "Pagliacci".

More of that grand actor, Lewis Stone.

Harpo Marx imitating Walter Winchell.

Ray Noble and his band on the radio, seven night a week.

Ben Bernie and Walter Winchell co-starred in a picture, a suitable title for which would be "My Pal, My Buddy".

W. C. Fields and Mae West as "Romeo and Juliet".

Charlie Chaplin as "Hamlet".

Boris Karloff and Bela Lugosi in a Pantomime.

A raise in our salary.

Good night, folks!

Freeland and Mr. Hore Belisha, London Minister of Transport.

Charles Laughton and Maurice Chevalier suddenly rolled up at the last minute, no doubt hoping they would be squeezed in somewhere. *They had to be turned away!*

Arthur Jarratt, the Gaumont-British booking chief, states that "Modern Times" has been booked for sixteen weeks at the Tivoli.

R. H. Cockran, President Universal Pictures—Woolfe, General Films, England—Standard Capitol Buy Laemmle Stock Control



Show Business



Igor Gorin Signs New M-G-M Contract

Igor Gorin, European opera star, was signed last week on a new long-term contract by Metro-Goldwyn-Mayer, the studio that brought him from Europe.

Since coming to this country, Gorin has become one of the most popular stars of the air over the "Hollywood Hotel" program, and is to continue these broadcasts, except when production activities preclude.

Possessed of a remarkable voice, plus youth and a pleasing personality, Gorin is hailed as an outstanding candidate for fame on the screen.

Guy Bates Post Engaged for Second Wanger Film

—Guy Bates Post, well known character actor, who just completed an important role in "Fatal Lady", has again been engaged by Walter Wanger for a role in "The Case Against Mrs. Ames", the Arthur Somers Roche mystery story starring Madeleine Carroll and George Brent.

Lilli Palmer, pert continental actress, has been signed to a one-year contract by G-B. She recently completed an important role in GB's "Secret Agent", the Somerset Maugham spy thriller, with Peter Lorre, Madeleine Carroll, John Gielgud, and Robert Young, which Alfred Hitchcock directed.

Carole Lombard to Play in "My Man Godfrey"

With the ability and courage of Carole Lombard ringing throughout the country in all the reviews of "Love Before Breakfast", Universal feels that it has assured the success of another interesting role by borrowing Carole Lombard again. This interesting role is that of Irene in "My Man Godfrey". Carole Lombard will play it and will be co-starred with William Powell. Production will start on April 6th. "My Man Godfrey" was once called "Irene the Stubborn Girl" when it ran serially in Liberty, but the book publishers chose the title of "My Man Godfrey" and this is the title Universal will use, as the title of this Carl Laemmle, Jr. production.

Selznick Signs Lansing Holden as Art Director

Lansing C. Holden, one of the screen's foremost art directors, has been signed by David O. Selznick as color designer for the forthcoming Selznick International production, "The Garden of Allah", to be filmed entirely in Technicolor.

"The Garden of Allah", adapted from the famous novel by Robert Hichens, will have Merle Oberon as the star and will be directed by Richard Boleslawski. Tilly Losch, internationally known dancer, has been assigned to one of the featured roles in the production. "The Garden of Allah" will be released through United Artists.

Bobby Watson in "Mary of Scotland"

Bobby Watson, five year old actor, has been added to the cast of "Mary of Scotland", drama starring Katharine Hepburn and Fredric March now in production at the RKO Radio studios under the direction of John Ford. The child has recently appeared in "Moonlight and Pretzels" and "Going Hollywood".

Spencer Tracy Selected for "Captains Courageous"

Most important of all his starring roles since he signed a Metro-Goldwyn-Mayer contract a year ago, Tracy has been chosen to play the captain's role in Rudyard Kipling's saga of the Labrador fishing banks, "Captain Courageous", which will co-star Freddie Bartholomew with Jack Conway directing.

As Captain Disko Troop, greatest fisherman in the Grand Banks fishing fleet, Tracy is to skipper the quaint Gloucester schooner, Oretha Spinney, which recently arrived in Pacific waters after an eventful trip from Boston under its own sail.

For four months, the Spinney sailed the fishing banks while background scenes were filmed under the direction of James Havens, Metro-Goldwyn-Mayer's marine director.

Louis D. Lighton is to produce the Kipling classic.

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TORONTO, ONT.

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Metro - Goldwyn - Mayer's "Rose Marie" with Jeanette MacDonald and Nelson Eddy.

TIVOLI—Manager D. Krendal — "King of Burlesque", with Warner Baxter, Alice Faye and Jack Oakie, also "My Marriage", with Claire Trevor and Kent Taylor, both 20th Century Fox features.

UPTOWN—Manager Jack Arthur — Held over for second week. "The Country Doctor", with Dionne Quintuplets and Jean Hersholt, a 20th Century Fox film.

IMPERIAL—Manager Tom Daley — Mae West in "Klondike Annie", released by Paramount.

SHEA'S—Manager Jerry Shea — "Next Time We Love", starring Margaret Sullivan and James Stewart, and released by Universal.

Fire at Korda Studios, Denham, Buck., Extinguished Before Serious Damage Done

*A Ghost That Any
Girl Would Love!*



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Entertainment!**

The Crowds are Coming
From West, East, North
and South to See

**The Grandest
Laugh Show
Of The Year!**

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MONTE 'CRISTO" IN HIS FINEST PICTURE—

The **GHOST GOES WEST**

with **JEAN PARKER · EUGENE PALLETTE**

The Man All Canada is C-R-A-Z-Y About as
a Handsome Young Ghost With Lovely
Manners and Loads of Sex-Appeal. Let
Everybody Know Donat's Greatest Hit Is
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